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RECENT LITERATURE

I. THE DRAMA

- Adams, Joseph Quincy. The Conventual Buildings of Blackfriar's, London, and the Playhouses Constructed Therein. *Studies in Philology*, xiv, 64.
- Adams, Joseph Quincy. *Shakespearean Playhouses: A History of English Theatres from the Beginnings to the Restoration*. pp. 473. Boston, Houghton Mifflin Company.

This is the most important book of the year in the field of Elizabethan scholarship. It not only brings down to date and presents in convenient form the results of the investigations of recent years, but also adds much new information upon the subject. How great a debt all students of the Elizabethan drama owe to Professor Adams is indicated by the fact that Ordish's *Early London Theatres*, long out of date but the most considerable predecessor of the present volume, dealt with only six theatres, while this book discusses the history of seventeen regular and five temporary houses. The book is printed in a form worthy of its importance, and contains a large number of illustrations and diagrams. One other noteworthy feature is the very complete bibliography. The work is an example of American scholarship of high worth, and will at once become the chief authority in its field.

Considering the immense number of facts with which the book deals; the sources of these facts in records of litigation, legal documents, and the like; and the necessary exclusion of much material that renders accounts of acting and the production of plays so fascinating, Professor Adams's story is surprisingly interesting. The author has searched for references to theatres in the plays and in non-dramatic literature, and has greatly increased the number of items heretofore collected. Buildings of all sorts,—rooms for singing schools, rose-garden houses, disused monasteries, were converted into playhouses, while the buildings put up constantly increased in size and attractiveness. Shakespeare's connection with the Theatre and the Globe, Lyly's connection with the first Blackfriars, Henslow's "Rose," the first appearance of French companies, "little" theatres,—these are some of the interesting topics with which the book deals. The constant struggle between theatres and the Puritans on the one hand and the city authorities and the Privy Council on the other; the severe restrictions placed on amusement houses and actors; the eagerness with which business men like Burbage and Henslowe planned, for commercial reasons, to gratify the hunger for stage-plays,—all gain new distinctness from Mr. Adams's story, as by-products of his careful reconstruction of sites, building plans, and everything pertaining to the physical housing of the great literature

that we know as the Elizabethan drama. Too often the student of drama forgets that plays are written to be acted; this book will help him to visualize his study.

- Daw, E. Beatrice. "Love Fayned and Unfayned" and the English Anabaptists. *Publications of the Modern Language Association*, N. S. xxv, 267.
- Daw, E. Beatrice. Two Notes on "The Trial of Treasure." *Modern Philology*, xv, 53.
- Dunn, Esther C. John Rastell and "Gentleness and Nobility." *Modern Language Review*, xii, 266.
- Hooper, Edith S. The Text of Ben Jonson. *Modern Language Review*, xii, 350.
- Hubbard, F. G. A Type of Blank Verse Line Found in the Earlier Elizabethan Drama. *Publications of the Modern Language Association*, N. S. xxv, 68.
- Graves, Thornton Shirley. "Playeng in the Dark" During the Elizabethan Period. *Studies in Philology*, xiv, 88.
- Lawrence, W. J. The Mystery of Lodowick Barry. *Studies in Philology*, xiv, 52.
- Lawrence, W. J. The Elizabethan Stage Throne. *Texas Review*, iii, 93.
- Lemmi, Charles W. "Tamburlane" and Greene's "Orlando Furioso." *Modern Language Notes*, xxxii, 434.
- Martin, Robert G. Notes on Thomas Heywood's "Ages." *Modern Language Notes*, xxxiii, 23.
- Parry, John J. A New Version of Randolph's "Aristippus." *Modern Language Notes*, xxxii, 351.
- Selin, William Edward (ed.). "The Case is Altered," by Ben Jonson. Yale Studies in English, xvi. New Haven, Yale University Press.
- Smith, Rupert Metcalf. *Froissart and the English Chronicle Play*. New York, Columbia University Press.
- Strunk, W., Jr. The Elizabethan Showman's Ape. *Modern Language Notes*, xxxii, 215.
- Sykes, H. Dugdale. The Authorship of "A Yorkshire Tragedy." *Journal of English and Germanic Philology*, xvi, 437.
- Tupper, Frederick. The Envy Theme in Prologues and Epilogues. *Journal of English and Germanic Philology*, xvi, 551.
- Withington, Robert. The Lord Mayor's Show for 1590. *Modern Language Notes*, xxxiii, 8.

II. SHAKESPEARE

- Beeching, H. C. *The Character of Shakespeare*. New York, Oxford University Press.
- Blackmore, Simon A. *The Riddles of Hamlet and the Newest Answers*. Boston, The Stratford Company.
- Brereton, J. Le Gay. Shakespeare's Wild Irishman. *Modern Language Review*, xii, 350.
- Brooke, Tucker. The Shakespeare Tercentenary. *Papers of the Bibliographical Society of America*, xi, 123.
- Brooke, Tucker. Hamlet's Third Soliloquy. *Studies in Philology*, xiv, 117.
- Brooke, Tucker. The Romantic Iago. *Yale Review*, January, 1918.
- Carpenter, B. Frank. Shakespeare's Sonnets: To Whom Dedicated? *Catholic World*, January, 1918.
- Charlton, H. B. A Disputed Passage in "Love's Labour's Lost." *Modern Language Review*, xii, 279.
- Cosentino, G. *Il Teatro di Shakespeare: Studio*. Bologna, L. Capelli.
- Crawford, Alexander W. *Hamlet, An Ideal Prince and Other Essays in Shakespearean Interpretation*. Boston, Richard G. Badger.
- Croll, M. W. An Emendation for 1 Henry IV, ii, 4. *Nation*, 104: 212.
- Crosse, Gordon. The Real Shakespeare Problem. *Nineteenth Century*, April, 1917.
- D'Alfonso, N. R. *Guglielmo Shakespeare attore e autore*. Roma.
- Ditchfield, P. H. *The England of Shakespeare*. pp. 315. New York, E. P. Dutton & Co.

A pleasantly written volume of no great depth or learning, useful, however, for the general reader, for high school pupils as a supplement to their Shakespeare studies, and for all who have not the time for the larger volumes on the subject. There are interesting chapters on such subjects as "London," "Shakespeare's Home," "Roads and Travellers," "Sport and Pastime," and many others. The best chapters are those on "The Country around Stratford," "Shakespeare's Journey to London," and "The Court." The chapters on "Literature" and on "Plays and Players" are least satisfactory, partly because the subjects are too broad for the summary treatment of a small book, unless a writer possesses unusual gifts of condensation; partly because of inaccu-

racies. Such statements as those that the last "three" books of Spenser's *Faerie Queene* were lost in the Irish rebellion, and that Jonson's *Sejanus* and *Catiline* are "worthless," are illustrations. On the other hand, the account in the introductory chapter of Shakespeare's love of England and the patriotic feeling that runs through his plays is well done. The book is pleasant to hold and to read. There are also many interesting pictures.

Fitzmaurice-Kelly, J. *Cervantes and Shakespeare*. London and New York, Oxford University Press.

Gayley, Charles Mills. *Shakespeare and the Founders of Liberty in America*. pp. 270. New York, The Macmillan Company.

The author first shows that Shakespeare must have known a number of the members of the Virginia Company and that he was connected through common friendships or through testimonies of appreciation of his plays, with others. Next, the *Tempest* is indebted for many details to a letter from William Strachey to an "Excellent Lady" in England, sent in July of 1610 through Sir Thomas Gates. This letter, which was not published until 1625, Shakespeare could only have seen if he was rather intimately connected with some of the Virginia Company, since it was jealously guarded from printers. From it Shakespeare got details about the storm; what is more important, he got material for the criticism of communism and extreme democracy that we find in the *Tempest*, a reflection of the evils that his friends in the Council were at that time trying to correct in their colony.

After a sketch of the career of Sir Edwin Sandys in its relation to Virginia, Professor Gayley gives an outline of Hooker's philosophy and its influence, first on Sandys and others interested in Virginia and second on later thinkers, Locke, for example, who in turn influenced American political thought in the Revolutionary period. There is next an outline of Shakespeare's views of the individual in relation to the State, based chiefly on the history plays, followed by an elaborate discussion of the parallels between Hooker's thought—on "degree" for example—and Shakespeare's. Professor Gayley is duly cautious; he does not insist that the *Troilus* passage is from the *Ecclesiastical Polity* in the face of the numerous other parallels that have been unearthed. His argument, which is very persuasively put, is that "the Shakespeare who was acquainted with several of the founders of colonial liberty in America was also intimately acquainted with the philosophy which their wisest entertained; that he was not only sympathetic with their purposes, but of like mind with the master to whom they were indebted for their political principles." (P. 189.)

The remaining chapters deal with the common heritage of England, France, and America and with the meaning of it all for us today. These chapters are eloquently written, and whether one accept or reject the details of Professor Gayley's argument about Shakespeare's relation to American foundations, his book will quicken American and

English sympathies, and will correct much of the foolish and wicked prejudice against England that lingers here and is fanned by much of our elementary teaching of American history. It will bring home to us, in a new way, that Shakespeare is ours, that those who speak his tongue, wheresoever on earth they dwell and whatever outward forms of government they keep, must be free or die. For these reasons, if for no others, teachers should read this book, particularly teachers of English and history in secondary schools. With Professor Dicey's book on *The Statesmanship of Wordsworth* and Professor de Selincourt's *English Poets and the National Ideal*, this book is an interesting illustration of the growing perception that the study of literature may contribute to good citizenship in a way hitherto unguessed.

- Greenwood, Sir George. *Sir Sidney Lee's New Edition of a Life of William Shakespeare*. New York, John Lane Company.
- Gray, Henry D. The Purport of Shakespeare's Contribution to "1 Henry VI." *Publications of the Modern Language Association*, N. S. xxv, 367.
- Gray, Henry D. Antony's Amazing "I will to Egypt." *Modern Philology*, xv, 43.
- Greg, W. W. Hamlet's Hallucination. *Modern Language Review*, xii, 393.
- Hickey, Emily. The Play of Julius Cæsar. *Catholic World*, November, 1917, 216.
- House, Roy Temple. Wolsey and Blondel de Nesle. *Modern Language Notes*, xxxii, 441.
- Hubbard, F. G. The "Marcellus" Theory of the First Quarto "Hamlet." *Modern Language Notes*, xxxiii, 73.
- Hubbard, F. G. Romeo and Juliet, II, iv, 219-227. *Modern Language Notes*, xxxiii, 182.
- Johnstone, Julian E. The Classical Element in Shakespeare. *Catholic World*, October, 1917.
- Manly, John Matthews. Cuts and Insertions in Shakespeare's Plays. *Studies in Philology*, xiv, 123.
- Marriot, J. A. K. English History in Shakespeare's "Richard II." *Fortnightly Review*, or (N. S.), 683.
- Nulli, S. A. *Shakespeare in Italia*. Milano, Hoepli.
- Pollard, A. W. *Shakespeare's Fight with the Pirates and the Problems of the Transmission of his Text*. London, Alex. Moring.

Argues that the Quartos entered in the Stationer's Register came directly from Shakespeare's company and are authoritative sources for texts for these plays.

Quiller-Couch, Sir Arthur. *Shakespeare's Workmanship*. pp. 338. New York; Holt.

A series of "familiar discourses" taken from lectures at the University of Cambridge. The author's purpose is "to discover, in some of Shakespeare's plays, just what he was trying to do as a playwright." Thus the book resembles, in aim at least, Professor Baker's *The Development of Shakespeare as a Dramatist*, and Professor Wendell's *William Shakespeare*. The most vital of the essays are those on *Macbeth*, on "The Story of Falstaff," on *Hamlet*, and on *The Tempest*. There is much good-humored criticism of the impedimenta of Shakespearean scholarship,—one finds some specially readable examples of German criticism. Little is said of "sources" and other materials for research, though the story of Peter Cunningham and his relation to the controversy about the date of *The Tempest* is told in great detail. The point of view is the modern one,—that Shakespeare was writing for a definite public, and if the box-office does not figure as prominently as the ultimate source of Shakespeare's activities as it does in some of the books on the dramatist written by modern "practical" men without illusions, the distrust of the philosophical critic is almost as marked as that of the dissertation-maker.

Despite the author's enthusiasm for *The Tempest*, it seems to the present reviewer that on *Macbeth* and *Hamlet* he writes with most vigor and charm. The criticism on *Macbeth*, broken into three essays, is itself dramatic, with a "strong curtain" at the end of chapters one and two and an excellent peroration. Though they were designed for a university audience, it would be a fine thing if these chapters on a play read in all secondary schools were made available for boys and girls. The three chapters on *Hamlet* are less compelling in style, but they present persuasively the idea that "it is we who are Hamlet"; a view which disposes of the Hamlet "problem" for those whom it satisfies. It is an excellent thing to have these protests against philosophical splitting of hairs, even though the author fights manfully against some ghosts long dead.

The book is lively, witty, urbane. It is "popular" without being superficial. For the general reader or for the student who is not looking for "authorities" it affords a stimulating introduction to Shakespeare-land.

Rollins, Hyder E. The Troilus-Cressida Story from Chaucer to Shakespeare. *Publications of the Modern Language Association*, N. S., xxv, 383.

Robertson, J. M. *Shakespeare and Chapman*. London, Fisher, Unwin and Company.

Ruud, Martin B. An Essay Toward a History of Shakespeare in Norway. *Publications of Society for Advancement of Scandinavian Study*, iv.

Shackford, Martha Hall. Rose in Shakespeare's Sonnets. *Modern Language Notes*, xxxiii, 122.

A Memorial Volume to Shakespeare and Harvey. *University of Texas Bulletin*, No. 1701, Austin.

Smith, D. Nicol. *Shakespeare Criticism. A Selection with an Introduction*, pp. 416. Oxford, Clarendon Press.

One of the most useful volumes in the admirable "World's Classics." There has long been need for an inexpensive collection of essays that should represent the history of Shakespeare criticism. This volume fills the need admirably. The selections extend from Ben Jonson to Carlyle, including such important items as Dryden, Phillips, Rowe, Addison, Steele, Pope, Gray, Warton, Lord Kames, Johnson, Morgann, Lamb, Coleridge, Hazlitt, Jeffrey, DeQuincey, and Lander.

Sullivan, Sir Edward. Shakespeare and Italy. *Nineteenth Century*, 491-492 (Jan.-Feb., 1918).

Tannenbaum, Samuel A. Hamlet Prepares for Action. *Studies in Philology*, xiv, 237.

Tilley, M. P. Shakespeare and Italian Geography. *Journal of English and Germanic Philology*, xvi, 454.

III. SPENSER

Cory, Herbert Ellsworth. *Edmund Spenser: A Critical Study*. pp. 478. University of California Publications in Modern Philology, v.

Professor Cory describes his book as "an attempt to come to certain conclusions about Spenser only on the basis of a vast number of experiences of other readers of Spenser in every decade from 1579 to 1917." Through such "collective criticism" he hopes to avoid "irresponsible impressionism" and show that his own critical judgments "have grown with a logical and almost biological continuity from many early interpretations." The book is therefore of interest as an attempt at critical appraisal of a great poet. For students of the Renaissance it has high value in that it gives more completely than can be found elsewhere a summary of the notable additions made in recent years to our knowledge of Spenser's life and poetical activity. Furthermore, it summarizes the results of Professor Cory's own researches in the history of Spenser's fame from the seventeenth century on, which hitherto have been accessible only in scattered monographs.

The book furnishes a systematic review of the entire corpus of Spenser's poetry, with copious extracts that make an admirable introduction to the many sides of his genius. These quotations, chosen with

excellent judgment, are connected by comments on subject matter and criticism, so that the general reader who wishes merely to trace the development of Spenser's art and thought is profited even more than the specialist. This comment is often prolix and indiscriminating, but it is written with infectious enthusiasm. There are many excellent things, such as the characterization of Britomart, especially her entry into the Malbecco-Paridell-Hellenore group; or the defence of Spenser's allegory; or the appreciation of the fine passage in *Colin Court* in which Colin defends Rosalind. Professor Cory's interpretation of the *Faerie Queene* as an epic that was to "make history," not merely to celebrate heroic deeds of the past, and his conception that the last books break down, in part, because the dream was fading into disillusion, form his own most considerable contribution to Spenser criticism apart from the study of the poet's fame already mentioned. The first part of his conception of the epic is unquestionably right; the second depends upon the interpretation to be put on "disillusion." Professor Cory seems to follow Dowden's study of Shakespeare—a period to be called "In the Depths" followed by a final reconciliation with life. That Spenser, like most men, lost in maturity many of the illusions of youth cannot be doubted. But the particular definition that Dr. Cory gives the word, and with it the soundness of his views about Books IV-VI, depends, for its acceptance, on how far we are willing to stress the idea, long a commonplace so far as the identification is concerned, that the poem was projected in large part to celebrate the hoped-for union between Leicester and the Queen.

All lovers of the poet will be grateful for this leisurely and charming volume. It is a pity that there is no index, and that the author does not supply, what he might easily have supplied, a bibliography of the very large number of books and essays cited. There is great need for a thoroughly comprehensive bibliography of Spenser. The little book by Professor Carpenter, who did so much to inaugurate the Spenser renaissance of recent years, is now long out of print, and the bibliography to the Spenser essay in the *Cambridge History of English Literature*, though comparatively recent, is grossly inadequate even for the year when it was published. Dr. Cory would render a great service if he would prepare such a guide to Spenser.

Emerson, Oliver Farrar. Spenser's "Virgils Gnat." *Journal of English and Germanic Philology*, xvii, 92.

Emerson, Oliver Farrar. A new Word in an Old Poet. *Modern Language Notes*, xxxii, 250.

Emerson, Oliver Farrar. Spenser, Lady Carey, and the Complaints Volume. *Publications of the Modern Language Association*, N. S., xxv, 306.

Fletcher, Jefferson B. The Painter of the Poets. *Studies in Philology*, xiv, 153.

- Gough, Alfred B. Who Was Spenser's Bon Font? *Modern Language Review*, xii, 140.
- Osgood, Charles G. Spenser's Sapience. *Studies in Philology*, xiv, 167.
- Padelford, F. M. The Women in Spenser's Allegory of Love. *Journal of English and Germanic Philology*, xvi, 70.
- Patch, Howard R. Notes on Spenser and Chaucer. *Modern Language Notes*, xxxiii, 177.
- Tolman, Albert H. The Relation of Spenser and Harvey to Puritanism. *Modern Philology*, xv, 549.

IV. OTHER WRITERS AND WORKS

- Briggs, William D. The Birth-date of Ben Jonson. *Modern Language Notes*, xxxiii, 137.
- Briggs, William D. Source-Material for Jonson's "Underwoods" and Miscellaneous Poems. *Modern Philology*, xv, 277.
- Dunbabin, R. L. Notes on Skelton. *Modern Language Review*, xii, 129 and 257.
- Hadow, G. E. (ed.) *Sir Walter Raleigh: Selections from his History of the World, Letters, etc.* pp. 212. Oxford, Clarendon Press.

Besides the well-known "Last Fight of the Revenge," the "Relation of Cadiz Action," and the letters to his wife, this volume contains one or two other letters and a considerable body of extracts from the *Historie of the World*. Some of these historical extracts have the special merit of showing Raleigh's interest in Sea Power,—“Concerning the Defence of Hard Passages,” “The Art of War at Sea,” “Concerning Naval Transport,” and “The Battle of Salamis,” for example, so that the book as a whole is filled with suggestions of the chief interests of the man who in Spenser's phrase was Elizabeth's “Shepherd of the Ocean.” Furthermore, the selections illustrate admirably the use and simplicity of Raleigh's narrative style, with its gravity and solemn splendor. The chief omissions are selections from his poems, and selections from the brief essay-like memoranda, suggesting Bacon, that form an interesting but little-known part of the life record that he left in print.

The editor supplies a brief but admirable introduction which brings out not only the dramatic interest in Raleigh's life, but also the relation of his activities and his thought to the Renaissance. This book, with Professor Hersey's somewhat similar book published last year, should prove of interest during this tercentenary of Raleigh's death, for he

was a man who had much to do with making the England that in his time and in ours found its chief enemy in a cruel and ambitious monarch who aspired to world dominion.

Parry, John J. *The Poems and Amyntas of Thomas Randolph*. New Haven, University Press.

Rollins, Hyder E. New Facts about George Turbervill. *Modern Philology*, xv, 513.

Stratton, Clarence. The Italian Lyrics of Sidney's *Arcadia*. *Sewanee Review*, July, 1917.

V. MILTON

Baldwin, Edward C. A Note on "Il Penseroso." *Modern Language Notes*, xxxiii, 184.

Baldwin, Edward C. An Instance of Milton's Debt to the Greek Philosophers. *Classical Weekly*, xi, 121.

Darnall, F. M. Milton and Diodati. *Modern Language Notes*, xxxiii, 377.

Day, Mabel. Milton's "Il Penseroso" ll. 17, 18. *Modern Language Review*, xii, 496.

Erskine, John. The Theme of Death in "Paradise Lost." *Publications of the Modern Language Association*, N. S., xxv, 573.

Greenlaw, Edwin. "A Better Teacher than Aquinas." *Studies in Philology*, xiv, 196.

Hanford, James Holly. The Dramatic Element in "Paradise Lost." *Studies in Philology*, xiv, 178.

Loomis, R. S. A Note on the "Areopagitica." *Modern Language Notes*, xxxii, 437.

Thompson, Elbert N. S. A Forerunner of Milton. *Modern Language Notes*, xxxii, 479.

Webb, William A. Milton's Views on Education. *Educational Review*, lv, 137.

VI. HISTORY AND CRITICISM

Adams, Eleanor N. *Old English Scholarship in England from 1566-1800*. New Haven, Yale University Press.

Alden, Raymond Macdonald. The Lyrical Conceit of the Elizabethans. *Studies in Philology*, xiv, 130.

- Brooke, Tucker. Elizabethan Plagiarism (?): A Bit of Unappropriated Verse. *Modern Language Notes*, xxxiii, 56.
- Ditchfield, P. H. *The England of Shakespeare*. New York, Dutton.
- Greenlaw, Edwin. "The Renaissance." [In *A Syllabus of National Ideals in British and American Literature*, pp. 8-26; published by the University of North Carolina.]
- Hubbard, F. G. A Type of Blank Verse Line Found in the Earlier Elizabethan Drama. *Publications of the Modern Language Association*, N. S. xxv, 68.
- Lucas, Sir C. P. *The Beginnings of English Overseas Enterprise: a Prelude to the Empire*, pp. 203. New York and London, Oxford University Press.

This monograph traces the history of three English commercial organizations, The Merchants of the Staple, The Merchant Adventurers, and the Eastland Merchants, and defines their relation to the building of the British Empire. The great development of the companies in the Elizabethan period renders the subject important as a supplement to the history of British discovery, the naval victories over Spain, and the beginnings of colonization. The author holds that the story shows "the continuity of English history and the cardinal fact that the British Empire is the result of growth." He holds that the attention paid in histories to Crecy, Poitiers, Agincourt, is a tribute to British arms, but that the hundred years' war to keep a hold on France was "a most salutary failure"; that the future of Great Britain was shaped in a wholly different fashion,—“A future of penetration by trade and settlement, not by conquest . . . the work of English citizens not of English kings.” “The first pioneers of the Empire will be found not among the conquering kings of the Middle Ages but in the Merchant Adventurers of England.”

- Powell, Chilton Latham. *English Domestic Relations, 1487-1653. A Study of Matrimony and Family Life as Revealed by the Literature, Law, and History of the Period*. New York, Columbia University Press.
- Sarolea, C. *The French Renaissance*. New York, Pott.
- Savage, Howard J. The Beginning of Italian Influence in English Prose Fiction. *Publications of the Modern Language Association*, N. S., xxv, 1.
- Thompson, E. N. S. The Idea of Toleration in Puritan England. *Mid-West Quarterly*, iv, 204.

Zeitlin, Jacob. Review of George Philip Krapp's "The Rise of English Literary Prose." *Journal of English and Germanic Philology*, xvi, 484.

VII. CONTINENTAL INFLUENCES

Boulting, William. *Giordano Bruno*. pp. 315. New York, E. P. Dutton & Co.; London, Kegan Paul.

A useful account of the life and opinions of a man who dedicated some of his works to Sidney, one of which may have influenced some parts of the *Faerie Queene*, and who gives a picture of London and Oxford life in the 1580's that is of considerable interest. To the materials already available in Elton's essay on "Bruno in England" (*Modern Studies*), Mr. Boulting's sizable volume adds an analysis of Bruno's voluminous works and an account of his wanderings in Switzerland, France, Germany, and Italy, and a complete story of his trial and martyrdom. Thus the book is one that will appeal to the student of Renaissance life and thought in many ways.

Bruno is an example of the restless intellectual curiosity that forms one of the characteristics of his time. A good illustration is in the fine sonnet prefixed to the *Infinito*, which Mr. Boulting translates as follows:

Rising on wing secure, with burning heart,
What fate may scare me, smiling at the tomb,
Bursting all bonds and scorning gates of doom,
Whence few are chosen for such lofty part?
I soar beyond the mortal years, and start
For regions where grim irons cast no gloom
Nor adamant restrains. Forth from the womb
Of darkness, free and passionate, I dart.

I dread no barrier of banished spheres;
I cleave the sky, and other suns behold;
Celestial worlds innumerable I see:

One left, another company appears;
My pinion fails not, and my heart is bold
To journey on through all infinity.

Another is *Gli Eroi Furori*, a work which Mr. Boulting analyses under the fine title "The Transports of Intrepid Souls." It is, Mr. Boulting says, "one long hymn to intellectual beauty," perhaps the finest expression of Bruno's neo-Platonism. In it Bruno sets forth the soul's duty to itself as based on its own nature, not on external authority. "He leaves theology to itself and is not here concerned with social duty; still less with vulgar aims, but only with the unwearied ardors of noble desire, and with that hero who shall rise above the tumult of sense and the conflict of contraries."

In his constant insistence on the necessity of freeing the universities from the tyranny of Aristotle, Bruno is at one with Bacon, as he is also in his interest in science. He is like Bacon, too, in his passionate idealism in the search for truth, in his interest in the allegorical interpretation of ancient myth, and in his encyclopedic reading and infinite power of memory. He lacked Bacon's shrewd judgment of men, and this was one of the causes of his downfall. Mr. Boulting gives a very clear account of the tragedy in the life of this man who found so little chance for freedom of thought, even in Protestant countries. In the stories about Bruno's experiences in Geneva, in the universities of Toulouse and Paris, and in German universities, as well as in the account of the long and solemn trial by the Inquisition, one finds much material for reflection on the limitations of human intelligence and upon the hardships met, even in universities devoted to the investigation of truth, by a man of original and bold intelligence.

The most interesting chapters for students of English literature are those devoted to Bruno's life in Oxford and London and the analysis of the "Ash Wednesday Supper." The whole of the introduction to the account of this supper, which was supposed to have taken place at the house of Fulke Greville, Mr. Boulting thinks is imaginary, Bruno's object being to stimulate interest in the philosophical portion of the treatise through this rather sensational attack on London life and manners. Giordano Bruno must have been an extremely difficult person to get on with; his lack of tact, his airs of superiority, must have prevented the fine idealism and the originality of the thought of the man from having the influence that they might have attained had their author possessed something of Sidney's personal charm. Yet the total effect of the book is to give a profound sympathy for this child of the Renaissance, moving about in worlds not realized, clinging to the Church as a sort of anchor while attacking her shams and falsehoods, finding in Calvin and his followers an intolerance matched only by that of the Inquisition, and unable, for all his restlessness of intellect and greatness of learning, to come at any solution of the mystery of life.

Bruno, G. *Pensieri*. Istituto editoriale italiano, Milano.

Campanella, T. *La Città del sole*. Istituto editoriale italiano, Milano.

Dickerman, S. O. Du Bartas and St. Ambrose. *Modern Philology*, xv, 419.

Nitze, William A. Corneille's Conception of Character and the Cortegiano. *Modern Philology*, xv, 129 and 385.

Jackson, Thomas Graham. *A Holiday in Umbria, with an Account of Urbino and the Cortegiano of Costiglione*. London, Murray.

Petre, M. D. Machiavelli and Modern Statecraft. *Edinburgh Review*, July, 1917, 93.

- PARENTI, Giorgio. *Niccolo Machiavelli e il Trentino*. Firenze.
- FISHER, C. D. *Petrarch*. London and New York, Oxford University Press.
- WILKINS, E. H. Notes on Petrarch. *Modern Language Notes*, XXXII, 193.
- STUART, Duane Reed. The Sources and the Extent of Petrarch's Knowledge of the Life of Vergil. *Classical Philology*, XII, 365.
- COOK, Albert S. Petrarch and the Wine of Meroe. *American Journal of Philology*, XXXVIII, 312.
-